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ABSTRACT

Three units comprise the New Orleans Ethnic Heritage Program developed for students in grade 8. Objectives are to increase student appreciation of New Orleans cultural heritage, help them understand their own racial and ethnic groups, and build analytical and evaluative decision making skills. The units are entitled "The Ethnic Heritage of New Orleans," "The Ethnic Heritage of a Neighborhood: Treme/7th Ward," and "My Ethnic Heritage." The program was developed by a team of high school and college students from the Treme and Seventh Ward neighborhoods who interviewed approximately 80 community people on audio-videotape about their cultural heritage. Through a task approach to community study, students collect and analyze data from their own families and neighborhoods and interpret this data in light of background gleaned from handouts and audiovisual materials prepared by the program staff. Each unit is designed for one week and contains from four to six activities to be accomplished in approximately 45 minutes each. Activities involve students in role playing, class discussion, interviewing community members, designing family trees, creating heritage collages and bulletin boards, and working with large scale maps. For each activity, information is presented on time required, concepts, objectives, vocabulary, materials, and procedures. Background information, teaching strategies, and resources are included as necessary. (DB)

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Field Edition
Fall-Winter, 1978-79

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Treme/7th Ward Griots

A New Orleans Ethnic Heritage Program

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE NATIONAL INSTITUTE OF EDUCATION

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A Project of
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SO 012 307

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PREFACE

Treme/7th Ward Griots is a program that has been developed by a team of high school and college students from the Treme and Seventh Ward neighborhoods in New Orleans working with a staff at St. Marks Community Center under a grant from Title IX of the Elementary and Secondary Education Act of 1965 (The Ethnic Heritage Studies Act). As stated in the Act, it is the purpose of this program:

> "To provide assistance designed to afford to students opportunities to learn about the nature of their own cultural heritage and to study the contributions of the cultural heritages of the other ethnic groups of the Nation."

During the 1977-78 school year, the St. Marks' Ethnic Heritage Project team researched the cultural heritage of New Orleans, particularly the traditions, customs and experiences of the creole and non-creole black people of the Treme and 7th Ward areas of the city. We interviewed approximately 80 people from that community on audio- or videotape about their work, play, beliefs, customs and history and shaped their stories into an hour-long video documentary which is part of this program.

Treme/7th Ward Griots: A New Orleans Ethnic Heritage Program is journey from the city, to the neighborhood, to the self: Beginning with an overview of the experiences of ten New Orleans' ethnic groups, it then focuses on the social, political, and economic forces that shape one black community, the Treme/7th Ward. This study of the Treme/7th Ward neighborhood is a model - an example - for students and community groups to use as they explore their own values, customs and experiences.

We invite you to join this journey and discover the cultural heritage of your city, your community and yourself.

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CREDITS AND ACKNOWLEDGEMENTS

Treme/7th Ward Griots reflects the cooperative work of dozens of community people: the St. Marks staff who encouraged us to begin and supported us through the year; the students and staff who gathered the materials; the technicians and educators who analyzed and criticized our product; but most of all, the Treme/7th Ward residents who entrusted us with their stories.

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GOAL

Our goal is to enable participants in Treme/7th Ward Griots: A New Orleans Ethnic Heritage Program to:

1. Increase their appreciation for the contribution of different ethnic and racial groups to the New Orleans heritage;
2. Better understand the cultural diversity of their own ethnic and racial groups;
3. Build analytical and evaluative skills by which they can act decisively and morally on issues which affect the whole human race.

USING THE PROGRAM

WHO CAN USE THE PROGRAM?

Treme/7th Ward Griots provides a model for any group of people to use who want to learn about their neighborhood or their ethnic group.

We have developed the materials to suit the eighth grade level for two reasons:

1. Louisiana Studies is offered to most school children in the eighth grade, and Treme/7th Ward Griots can be a natural component of that course of study.

2. Other school and community groups can use a program developed for the eighth grade without making major adaptations in the presentation of concepts, activities, discussion or vocabulary.

HOW LONG WILL THE PROGRAM TAKE TO USE?

We planned the program so that the basic activities can be completed in about 15 class periods (3 weeks). However, we suggest additional activities - class projects and readings - so that this program can become the basis for an extended study of Louisiana, New Orleans, neighborhood or ethnic studies.

In the Program Outline, we have suggested a specific time for each activity so that the instructor can plan which to use.

PRESENTING THE VIDEOTAPE DOCUMENTARY

The videotape documentary which accompanies this program is recorded on 3/4" video cassettes. It is designed to be used with a color TV monitor.

In order to make the best use of the videotape documentaries, we suggest the following steps:

1. Reserve color TV monitor and vido tape recorder (deck). Do a trial run with video tape equipment to be sure you know how to use it.

2. Review how videotapes were made (see "Preface, Credits and Acknowledgements").

3. Preview Part I and Part II documentaries, "Script Notes", vocabulary and concepts.

MATERIALS NEEDED FOR PROGRAM

(See specific activity for specific materials.)

1. Thermofax and ditto machine for reprinting handouts (any alternative duplicating process will do just as well).
2. Tape recorder with microphone (Activities #1, 13).
3. World map or globe (Activity #3).
4. Video equipment and cassettes (Activities #8, 9).
5. Assorted newspapers and magazines (Activity #4).
6. 5 X 8 cards (Activity #10).
7. Newsprint with markers, or chalkboard with chalk.
8. Scissors, tape, pencils.

USING THE GLOSSARY

The glossary includes terms which appear in the activities and resource materials. Definitions are limited in scope and are based on the terms' usage in the program (see specific activities for vocabulary to be learned).

USING THE RESOURCES

1. "The New Orleans Ethnic Experience"

   Brief essays on ten major New Orleans ethnic groups provide background information about each group. Selected resources and bibliographies on the groups follow each essay.

   In Activity #3, participants are asked to read the essays. The instructor needs to be thoroughly familiar with the content of the essays in order to answer questions and clarify information.

2. "The Ethnic Experience of a Neighborhood: Treme/7th Ward"

   This essay provides an historical overview of the community under study. Instructor needs to be thoroughly familiar with events and institutions described in this essay before beginning Section III of the program.

3. Map of Treme/7th Ward

   This map indicates some of the significant places in Treme/7th Ward. It is to be used with Activity #7.

PROGRAM OUTLINE

SECTION I: THE ETHNIC HERITAGE OF NEW ORLEANS

TIME:	6 - 8 days
CONCEPTS:	History, oral history, ethnicity, nationality, race, assimilation, acculturation, New Orleans ethnic heritage
OBJECTIVE:	After completing activities for Section I, participants will be able to identify two major ethnic groups in New Orleans, name three cultural traits of each, and indicate one contribution of each to the New Orleans culture.

ACTIVITIES:

#1: "A Griot's Story" (45 minutes)

#2: "Who Am I - Who Are You" (45 minutes)

#3: "The People of New Orleans" (45 minutes)

#4: "My City's Culture" (50 minutes)

#5: "Role-playing Ethnic History" (50 minutes each)

- a: "Battle of Point Coupee"
- b: "Lynching. 1891"

#6: Evaluation: "New Orleans Ethnic Groups" (45 minutes)

SECTION II: THE ETHNIC HERITAGE OF A NEIGHBORHOOD: TREME/7TH WARD

TIME: 5 days

CONCEPTS: Neighborhood, black heritage, social ritual, segregation, discrimination, racism, ethnic diversity of a neighborhood

OBJECTIVE: After completing activities for Section II, participants will be able to describe the ethnic heritage of Treme/7th Ward and compare it with ethnic characteristics of their own neighborhoods.

ACTIVITIES:

#7: 'Treme/7th Ward: A Neighborhood Story" (50 minutes)

#8: "Social Rituals of Treme/7th Ward" (50 minutes)

#9: "Politics and Economics of Treme/7th Ward" (50 minutes)

#10: "Who Has Lived In My Neighborhood?" (50 minutes)

#11: Evaluation: "Treme/7th Ward: A New Orleans Neighborhood" (45 minutes)

SECTION III: MY ETHNIC HERITAGE

TIME:	2 - 3 days
CONCEPTS:	Ethnic diversity, ethnic characteristics, ethnic heritage
OBJECTIVE:	After completing activities for Section III, participants will recognize the diversity of their own ethnic heritage by identifying six major characteristics and indicating how their own heritage has been influenced by other ethnic groups.

ACTIVITIES:

#12: "Diversity Exists Everywhere"

#13: "WEHP Presents"

GLOSSARY

GLOSSARY OF TERMS USED IN THE PROGRAM

acculturation	The process by which people of one ethnic group learn to use the language and life-style (clothing, work, food) of the dominant cultural group
artisan	A person specially trained to work with his hands, such as a carpenter, a bricklayer, an ironmonger
assimilation	The process by which people from one ethnic group attain the values and behavior (customs, traits) of another ethnic group or join the primary activities of another ethnic group (e.g., marriage)
benevolent society	An organization formed to assist its members in time of need, stress, misfortune. Often formed by people of the same racial, religious, occupational or ethnic background. Especially common during the late 19th and early 20th centuries when immigration reached its peak. Benevolent societies used membership dues to provide health care, burial services, housing and job referrals, and social opportunities
black code (*code noir*)	Laws establishing rules and regulations for slaves set forth by the French Governor of Louisiana in 1724
cajun	Popular name for people of Acadian descent, the French-Canadians who came from Acadia (eastern Canada) in the late 18th century and settled mostly in Southwestern Louisiana
characteristic	A distinctive quality or trait of a person (e.g., religion, religion. age, sex, color, size)
Claiborne Avenue	The main commercial street of Treme/7th Ward. Until 1961 it had a wide "neutral ground" lined with large oak trees. Stores peddlers, sporting events, holiday celebrations, social halls and clubs, centered along Claiborne Avenue.
colony	Territory settled or conquered by people of a distant country and then governed by that country.

creole	Originally, a person of French/Spanish heritage born in America. Today, a creole may be of mixed ancestry, (e.g., part African, or German, or Anglo-Irish) as long as he still has French/Spanish roots.
"creolism"	A phrase used to connote a social elitism in New Orleans. Historically, creoles, either black or white, mixed little with people who were non-Catholic and who did not speak French.
cuisine	Style of cooking as in French cuisine, creole cuisine
culture	The customs, arts, knowledge, and ways of a group or a people at a certain time (e.g., the current New Orleans culture)
deport	To send out of a country by legal actions, banish
discrimination	Treatment of people differently (especially badly) because of race, religion, ethnic background
diversity	Variety, difference (e.g., diversity of color)
ethnic	Having to do with a group with similar traits, customs, historical background
ethnic group	A group of people who often share a common history, language, and many of the same values, customs and beliefs
ethnicity	The state of being ethnic
ethnocentrism	A view of the world or social order which assumes that the values and customs of other ethnic groups are like or should be like one's own ethnic group
faubourg	French word for suburb
filles de cassette	"casket girls" --girls of "good" families sent in the early 18th century with their possessions in a "casket" or box from France to live with Ursuline Nuns in New Orleans and eventually to become wives for the French colonists
free people of color	See *gens du couleur libre*

gallic	French-like; possessing french characteristics
gens du couleur libre	The name given by French rulers to free people of mixed heritage, part of which is African
griot	West African term for storyteller or historian who tells the history of his tribe rather than writing it
Haiti	Half of a Carribbean Island called Hispaniola or Santo Domingo. Haiti was ruled as a French colony until the successful slave revolution of Toussaint L'Overture in 1791 established it as a sovereign nation.
heritage	The history of a person or group and its cultural origins
history	The past events or facts of a person, group, nation, etc.
illiterate	Unable to read and write
immigrant	A person who comes from a foreign country to another country intending to make it his/her home
import	To bring in products such as food, slaves, machinery from other countries
"Jim Crow"	Name given to the practice of racial segregation. "Jim Crow" laws enforced separate social, economic and political institutions and practices (e.g., schools, buses, restaurants, recreation, housing, etc.) for blacks and whites.
lottery	Game of chance in which people buy numbered tickets. The winning tickets are selected by lots (or chance) and the winners receive prizes (often money).
Mardi Gras Indians	Black neighborhood groups or "tribes" which each year design and make elaborate "Indian" costumes to wear on Mardi Gras day. The tribes are highly-structured with a Chief as leader. Whole families are often involved. Rival tribes used to fight but competition today is in dance and dress. Mardi Gras Indian tribes parade once more on St. Joseph's Day before they desmantle their work and begin to prepare for the next year.

majority	More than half, e.g., more than 50% of New Orleans school children are black - they are a majority.
minority	A group that is smaller in number and power than another (e.g., persons of a race, religion, etc.) different from most of the population are a minority.
mulatto	A person who has one white and one black parent
nationality	Refers to nation or country where a person or his family is born, (e.g., my grandparents are of Italian nationality, they were born in Italy.)
oral history	History that is told, not written
passablanc	The French term given to light-skinned blacks who passed for white. Especially common during the era of legal segregation when many jobs and housing were "for whites only."
"passing"	The behavior of light-skinned black people who avoided racial discrimination by "being" white. "8-hour passing" described the behavior of light-skinned blacks who worked jobs "for whites only" but lived in a black community.
plaçage	French word for union. Refers to informal unions between white creole men and women of color mainly in the 18th century. The children of such unions were often freed by their fathers.
prejudice	Strong feeling for or against something, formed without knowledge or logical reason; especially, a general antagonism toward members of another race, religion, etc.
quadroon	A person who has one black grandparent
race	Any of several divisions of the human family having similar physical characteristics and/or a common ancestry
racism	Belief in the inborn superiority of one's own race over other racial groups
refugee	A person who flees from danger, especially one forced to leave his own country because of war or persecution

ritual	A set form or way of conducting a service, or routine (e.g., a social rutual in Treme is eating red beans and rice on Monday.)
Santo Domingo	Caribbean Island country (adjacent to Haiti) Today is called Dominican Republic.
segregation	A separation from others (e.g., racial segregation is a separation of one race from other races, especially in public places)
Seventh Ward	The community adjacent to Treme, which for this study is bounded by Esplanade and Elysian Fields Avenue, North Rampart/ St. Claude Streets and Broad/Gentilly Blvd.
"sportin' life"	Popular phrase connoting gambling, betting on sports events, prostitution, pimping, drinking and general public partying
stereotype	Oversimplified and often false representation of a person or group (e.g., all blacks have rhythm, all blondes are sexy)
Storyville	The district of New Orleans' Treme neighborhood designated from 1897 to 1917 as the area for legal prostitution. Today, most of the district is occupied by the Iberville Public Housing Project. Ref: Al Rose, Storyville, New Orleans
Treme	That community of New Orleans which for this study is bounded by Canal Street and Esplanade Avenue, North Rampart and Broad Streets
value	Quality that makes a thing important; a principle, idea, custom regarded as important by a person or group of people
yellow fever	Virus disease transmitted by bite of infected mosquito. Epidemics of yellow fever swept New Orleans periodically during the 18th and 19th centuries, killing thousands of residents.

RESOURCES

THE NEW ORLEANS ETHNIC EXPERIENCE

Introduction

New Orleans has been called "the impossible but inevitable city" - impossible because it is built on a small piece of high land surrounded by water; inevitable because it is the crossroad where commercial traffic from the entire Mississippi Valley meets oceangoing ships.

For the decades before and after the Civil War, hundreds of thousands of immigrants from every land came to the New World through the port of New Orleans. Naturally, some of each group stayed, creating a society of great cultural diversity.

Each group of newcomers built homes and businesses in the same areas: on the high ground between the river and the lake. Immigrants from Africa, Latin America and Europe crowded together to share this small amount of available land, gradually blending their traditions and values to create a unique culture in America. Like the city's traditional gumbo, New Orleans' lifestyles result from a dense mixture of contrasting ethnic ingredients.

In the following pages we survey the experiences of ten ethnic groups which have contributed to the creation of the New Orleans' culture. These essays are introductions - they are meant to raise questions and issues which will lead to further study and learning about New Orleans' cultural heritage.

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The Native American Indian Experience

Choctaw, Chitimacha and Bayou Goula Indian villages dotted the banks of the Mississippi River when the first Frenchmen sailed up the river in the 1690's. How surprised these Native Americans must have been to watch the French captain plant a pole in the ground and claim the land for France!

Throughout the 18th century, explorers and colonists demanded and took territory, bought and sold favors, instigated fights among different tribes, killed, honored, removed and otherwise thoroughly changed the life of the Native American Indians.

The Choctaw and Chitimacha of the lower Mississippi Valley were skilled farmers and fishermen whose diet was based heavily on corn and the creatures of the bayou including fish, alligator and turtle eggs. They built simple houses: pole frames covered with wicker, bark, reeds or plaster. A house was built only to last as long as its original occupants - that way the descendants wouldn't fight over who would live in it next!

The Native American Indians wove fancy baskets for every occasion including death. For example, certain members of the tribe were selected to pick the bones of dead tribesmen and place the honored bones in special baskets in the tribal bone house.

Native American Indians

Good and evil spirits were an everyday part of the Indian's life. They caused sickness just as they brought good health. No tribesman could imagine life as just his experiences on earth. When a brave warrior died, he would receive a great ceremony to send him on his way to sleep with his forefathers.

But within a brief century, the Native American Indians of Louisiana had either been driven off the land, enslaved, or left in small backwater settlements to fish, trade and farm.

The first slaves of French Louisiana were Chitimacha tribesmen and women. The Chitimacha had fought the French and lost badly: in 1718 they signed a treaty agreeing to settle around what is today the town of Plaquimines.

Choctaw and Chitimacha fought both for and against the French rulers in Louisiana for years. They also did business with the European traders who passed through their villages and towns.

As a result of enslavement, trade and wars, the Indians gradually began to adopt European ways. European foods (watermelon), animals (horses, cattle, pigs), dress, religion, and language gradually replaced Native American styles, food, language and customs.

Today there are only about 5,000 Native American Indians in Louisiana. Most are poor and live on land that no white man wants. Some make bows, blowguns and baskets to sell to tourists. But most have lost the ways of the ancestors.

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The French Experience

Louisiana was established as a French colony in 1699. Its earliest inhabitants besides the Native American Indians were Canadian woodsmen, trappers, sailors and a few artisans. In order to make Louisiana a viable and prosperous colony for the French crown, the colony had to have people to work and produce goods. Large pieces of land were given by the French crown to young ambitious Frenchmen. Some French settlers came to Louisiana to make money from mining (salt, iron) and fur trading. Others came because they were forced to: in France, orphans, prisoners, prostitutes, beggars and vagabonds were "rounded up" and forced on to ships where they suffered a long ocean voyage of overcrowding, poor food, and disease. If the voyagers did not die en route they faced yellow fever, malaria and starvation upon arrival in New Orleans.

Most of these settlers were urban and did not farm. They relied heavily on the ships from France for foodstuffs and goods. The early French settlers would have died but for German farmers imported to Louisiana who cultivated and sold farm products to the urbanized settlers. To encourage family living in New Orleans, the French crown offered a dowry to "virtuous" young French maidens willing to voyage to Louisiana. These "filles de cassette" (casket girls) as they were called arrived in New Orleans in 1723, accompanied by Ursuline nuns.

French

They remained in the newly-built Catholic convent until they were properly married.

The original French settlement in New Orleans consisted of a group of streets surrounding a central square (the present-day Jackson Square) lined with houses built high off the ground to avoid frequent flooding. The public buildings consisted of a church, a convent, a military barracks, and a director's house - none of which survived since they were not built to suit the city's climate or geography.

Despite the arrival of boatloads of colonists servants and slaves, the population of New Orleans grew very slowly and numbered only a few thousand by 1763. The military officers who ran the colony were often incompetent and generally indifferent to the conditions of the townspeople. The people of New Orleans lived with dust, mud, open sewerage, mosquitoes, and disease, strange foods and sweltering heat. French colonists preferred to continue an urban life as they had known it in France: the soldiers spent their idle time drinking and gambling. The few women in the colony either worked in the saloons or boarding hourses or, if they were young *filles de cassette* sent to marry colonists, struggled to raise a family against nearly impossible odds.

The colonists bought beans, potatoes, corn, game fish, and turtles from Indians and the few European farmers. But preferring to eat beef and wheat products, they imported far more food than they raised and almost starved in the early years of the colony. However, the "creole cuisine" that flourishes today - seafood bisque, étouffé, courtbouillon, as well as stew, gumbo, and calas or rice cakes - all bear the mark of the French genius with local food.

Under French rule, all residents of Louisiana except the Native American Indians were baptized Catholic and taught to speak French. Africans, Germans, Swiss and later Irish immigrants became "French" or gallicized in their ways. By the time France turned the colony over to Spain in 1763, the "creole" or "New World French" way of life was firmly established.

The French rulers of New Orleans not only imported foodstuffs but as many symbols of French culture as they could manage: wine, dress, music, sport. The celebration of Mardi Gras, the "sporting life" of gambling, horseracing, balls and parades, drama and opera blossomed under French cultural leadership.[1]

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[1] Despite a common cultural heritage, the "French" in Louisiana actually come from four different traditions:

The ancienne population were those landed and often wealthy Frenchmen, descendants of the earliest French settlers.

The français étrangés, or "foreign French", were refugees from the French Revolution or the slave revolt in Santo Domingo. The Santo Dominguan or Haitian refugees were mostly white planters and free people of color who tended to be wealthier and more sophisticated culturally and politically than the ancienne population.

(footnote continued on next page)

French

When Louisiana became a state in 1812, this creole society formed a cultural and political bloc to resist the Anglo-Americans' influence. In spite of the gradual Americanization of Louisiana's political and economic life during the next 150 years, New Orleans retains many of the cultural traditions brought by French-speaking people nearly 300 years ago.

The gens du couleur or black creoles were set apart and denied full citizenship with their white creole brethren because they had African as well as French or Spanish blood. (See "The African-American Experience")

The Acadians, or Cajuns, were refugees from the French-Canadian lands of Acadia who brought a unique variation of French culture from the north but who chose to settle apart from the other "French" groups in the outlying parishes and swamplands of South Louisiana. (See "The Acadian Experience")

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The German Experience

The French rulers of Louisiana had a hard time recruiting enough colonial settlers from France. Therefore they started an advertising campaign to attract men and women from the politically, religiously, and economically oppressed and war-ravaged Germany. Fortunately for the young colony, several dozen German (and Swiss) families were persuaded (or forced) to venture to the New World and given land on the "German Coast" about 25-30 miles upriver from New Orleans. Most of these families were farmers and peasants. It is they who "saved" the French colonies by working hard to raise the crops for the nearly starved population in its early years.

Within a century, nearly 10% of New Orleans' population was Germanic. Some Germans settled in Faubourg Marigny between Esplanade and Elysian Fields which for awhile was known as "Little Saxony." Other families moved to the section of town called Lafayette (now the Irish Channel) and to Carrollton and Algiers. The more fortunate German settlers made money in wholesale and retail businesses, restaurants, and as professionals. These upper-class Germans quickly married into the ruling creole society. Most of the German townspeople, however, were illiterate laborers and domestic workers whose "French" names were assigned them by French officials.

Germans

The German citizens of New Orleans remained a close group throughout the 19th century. They formed the German Society of New Orleans to aid immigrants in housing, food and employment and also during Yellow Fever epidemics. But their opinions about issues such as slavery, civil war, and reconstruction were formed more by the jobs or money they had than by their Germanic origins. Certain German-born New Orleanians were important leaders in the Confederate Army while others - including Michael Hahn, who was Governor during Reconstruction - were anti-slavery and opposed to the Civil War.

German Catholics, Protestants and Jews all formed communities in New Orleans during the 1800's. St. Mary's Assumption, the First German Protestant Church,and the Touro Synagogue were centers for these groups. Most of the churches also supported schools, especially in the 1870's when few white children attended public schools in New Orleans.

Gradually German immigration slowed and the population mixed with other New Orleans cultural groups. The lodges and societies, newspapers and magazines, theaters and musical groups which provided entertainment and social life for the 14,000 Germans in New Orleans in 1880 faded into obscurity by the early 1900's.

Today, the German names of several major businesses, and industries in New Orleans (Werlein's Music, Fabacher Beer, Saenger Theater) testify to the impact of German immigrants on the economic and cultural life of the city. "Deutsches Haus" remains the only center for German cultural life in the city today.

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The African-American Experience

The first large shipment of Africans arrived in New Orleans in 1718. As the slave trade continued, Africans of many nations were brought through the port. Local historian George Cable wrote of the scene in Congo Square:

> "Tall, well-knit Senegalese from Cape Verde, black as ebony, with intelligent, kindly eyes and long, straight, shapely noses; Mandingoes, from the Gambia River, lighter of color, of cruder form . . . whose enslavement seems especially a shame, their nation the 'merchants of Africa', dwelling in towns, industrious, thrifty, skilled in commerce and husbandry, and expert in the working of metals, even to silver and gold; and Foulahs, playfully miscalled 'poulards' - fat chickens - of goodly stature, and with a perceptible rose tint in the cheeks; and Sosos, famous warriors, dexterous with the African targe; and in contrast to these, with small ears, thick eyebrows, bright eyes, flat, upturned noses, shining skin, wide mouths and white teeth, the negroes of Guinea, true and unmixed, from the Gold Coast . . . See them come! Popoes, Cotocolies, Fidas, Socoes, Agwas, short, copper-colored Mines - what havoc the slavers did make! - and from interior Africa others equally proud and warlike: fierce Nagoes and Fonds; tawny Awasses; Iboes, so light-colored that one could not tell them from mulattoes but for their national tattooing; and the half-civilized and quick-witted but ferocious Arada, the original Voudou worshiper. And how many more." [1]

African customs changed drastically as Africans struggled to survive the horror of the middle passage to the New World and the inhumanity of slavery. Within a century, the nations that George Cable saw gathering in Congo Square were no more. Africans found their dress, language, food, religion, music - all the traditions they valued - declared "savage" and outlawed. At the same time, mixing of African tribespeople in America, plus unions among European Americans, Native Americans, and Africans quickly produced a new people. No more were there Mandingoes, Senegalese, Sosos, Foulahs and Congolese. In Louisiana, the special mixture of French, Spanish, and African blood produced gens du couleur or creoles of color.

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[1] George W. Cable, "The Dance in Place Congo" (1974), pg. 6.

Louisiana slaves and free people of color alike underwent a social, economic, political, cultural, religious and physical metamorphosis. The French Superior Council's code noir, or black code, mandated all Africans to adopt Catholicisim as their religion and speak French. Soon a "creole patois" developed - an Africanized version of the French language. Creole patois is still spoken by older blacks and some whites in Louisiana. Catholicism was enriched by the addition of voodoo rituals: the spiritualism of voodoo blended well with with saint worship, holy water, and religious symbols. Voodoo practitioners still work in all sections of New Orleans today.

Some Africans brought highly-developed skills with them to New Orleans: the streets of the French Quarter were filled with gold and silver smiths, potters, leather workers, weavers, and iron workers. Many of the old buildings in the Central

Business District as well as homes in the French Quarter, the Garden District, the Treme and the 7th Ward sections of New Orleans are fenced by wrought and cast ironwork and gates whose points resemble African spears. Many Africans imported to Louisiana earned enough money as ironmongers to buy their freedom.

After Louisiana became part of the United States in 1803, American slaves were imported to New Orleans in large numbers. During the first half of the 19th century, the New Orleans slave market was the largest in the world. Most slaves only stayed in New Orleans long enough to be auctioned off the slave blocks and sent to cotton and sugar plantations. However, those who were sold to townspeople provided much of the labor for the growing port city. The levees and a substantial number of old New Orleans streets and buildings were constructed by slave labor. Slave women served in the white creole and American homes, living in small quarters behind the homes their husbands, brothers and fathers had built. To the kitchens of their white masters, they brought African spices and vegetables - adding significantly to what is today the famous "creole cuisine."

African-Americans in New Orleans built their own homes and churches also, notably St. Augustine Catholic Church (1841) and St. James African Methodist Episcopal Church (1846). These two churches represented the diversity among New Orleans blacks: St. Augustine, built by Haitian refugees along with free people of color was for French-speaking Catholics. St. James AME, on the other hand, was built by slaves and some free people of color to serve the Protestant slave population.[2]

Music - dance, drums, parades - provided an essential means of creating a new world community among the different African-Americans of New Orleans. Drum language expressed both the joy and the spirit of rebellion among New Orleans blacks even as it had in Africa. Slaves used their weekly Congo Square dance and music rituals to organize for their freedom.

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[2] The religious preferences of these blacks points dramatically to the diversity within the black population of New Orleans. The Africans brought in by the early French rulers were by law baptized Catholics who spoke French. The liaisons between Frenchmen and African women eventually produced a class of gens du couleur, some of whom acquired wealth and education. This class of creoles of color was augmented by the arrival of the Haitian "free people of color" who had fled the slave revolt of Haiti.

The colored Haitians were Catholic and French-speaking but they were also culturally, politically and economically more advanced than the local people of color. Together, these "free people of color" enjoyed court-sanctioned rights, prestige and favors that slaves were denied.

The earliest African slaves in New Orleans were also Catholic, French-speaking and urbanized. Yet their unfree status prevented them from associating with the more privileged free people of color.

When Americans began to arrive in the 19th century, they brought with them slaves who were Protestant and English-speaking - another socially distinct group among New Orleans' black population. These "anglo" blacks lived mainly in the uptown section of New Orleans. The differences between these three groups - the free people of color, the "creole" slave and the "anglo" slave - divided the African-Americans for many years.

The drumbeat went out from Congo Square to all parts of New Orleans: young black men built homemade instruments and formed spasm bands to play the street corners and social halls of Storyville. Creole brass bands accompanied the Mardi Gras parades and funeral processions. Songs of sorrow and hope went up from the St. James AME Church and all the other black churches of the city, mixed with the street bands to give birth to jazz, that music of black people denied their freedom.

After the Civil War, the "free people of color" were joined by newly freed men and women in their work for civil rights for all black people. Many schools, colleges, businesses, and benevolent societies were started in New Orleans during Reconstruction. Black New Orleanians distinguished themselves not only as craftsmen, seamstresses, and nurses, but they also won recognition as mathematicians, inventors, manufacturers, musicians, educators, businessmen, poets, fencers, physicians and soldiers.[3]

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[3] Examples of outstanding black New Orleanians include Basile Crokere, fencing master, Francis Dumas, politician and businessman, Norbert Rillieux, chemical engineer and inventor of the sugar-refining process, Armond Lanusse, editor of Les Cenelles, George Alces, cigar manufacturer, Dr. Louis Roudanez, physician and publisher of La Tribune, Henriette Delile, founder of the Society of the Holy Family, Willie Vance, businessman, Ernest Wright, labor organizer, the Rev. A.L. Davis, civil rights leader, Dr. Albert Dent, educator and "Chink" Henry, labor leader.

African-Americans

But by 1900, white rule had reasserted its supremacy over all colors and classes of black people in the southern United States. For more than half a century, blacks were denied their political and economic rights.

About the time of World War II, non-creole and creole blacks joined together to renew the struggle for civil rights. Their styles differed: non-creole black leaders joined with national organizations and built public demonstrations, sit-ins, and marches. Black creoles more frequently worked behind the scene as lawyers and businessmen, donating money and advice to the struggle. During the 1960's, social and political alliances further reduced the class and cultural differences between creole and non-creole blacks.

By the 1970's, black Americans in New Orleans had won the major battles for political rights. State legislators, local judges and city councilmen are all products of the diversity of the black community. Recently, Ernest Morial was elected the first black mayor of New Orleans.

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The Anglo-American Experience

When the territory of Louisiana changed ownership in 1803, the French and Spanish residents did not greet the new American owners with open arms. Many devout Catholics were afraid that the Protestant United States might deny them freedom of religion. Also, Congress prohibited the importation of slaves into Louisiana from abroad, a measure that made the slaveowners angry. Things were not helped by New Orleans' reputation as a city of opportunity: men of all classes, cultured and educated, poor and rootless, flocked to the city in pursuit of dreams of great wealth.

The vast majority of Anglo-American people in Louisiana belonged either to the middle class or the working class. A large number of New Orleans Anglo-Americans were lawyers, clerks, physicians, shopkeepers and skilled artisans. Although these people differed in how much money they made, they were mostly literate, conservative and religious.

In the first years following the Louisiana Purchase, the Anglo-American and creole communities remained separate: the Louisiana Creoles could not understand these new money-mad Anglo-Americans who worked feverishly hard all the time. The Americans on the other hand deeply disapproved of the lax customs of creole New Orleanians who seemed to spend most of their energies on having a good time.

Anglo-Americans

Americans were not welcome in the old city. Because they were not allowed control of the old city government or its businesses, they formed their own government where they lived (Faubourg St. Mary - today the Central Business District) and immediately set out to modernize those parts of New Orleans which they controlled. They built a railroad up St. Charles Avenue to the resort community of Carrollton; they built a New Basin Canal connecting Faubourg St. Mary with the lake; and they developed Canal Street as a fine residential and commercial street. By the 1840's, New Orleans was a thriving cotton, sugar, and slave port.

The upper-class Americans who controlled this political and economic boom town kept their Anglo lifestyle in such exclusive clubs as the Boston Club (1841). But gradually even these wealthy Anglo-Americans began to participate in creole cultural traditions, such as Mardi Gras. The earliest krewes of Comus and Rex are Anglo-American. By 1850, the chief differences between creole and American lifestyles had disappeared; New Orleans' upper class today includes both creole and Anglo-Americans. Intermarriage between these two cultural groups sealed the bond which had begun with economic and political cooperation.

However, New Orleans' political and economic leadership is today mainly Anglo-American while the culture remains creole.

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The Irish-American Experience

Throughout the first half of the 1800's, thousands of Irish people came to this country to escape the persecution of the English and the suffering brought on by the great potato famine in Ireland. Many of these immigrants landed in New Orleans. The great majority of them were poor, unskilled and illiterate; they did not, as the Germans did, find at the docks other people who could arrange for food and board and employment. Things were made worse by frequent epidemics and their death rate was very high.

The Irish immigrants moved into what was then the Third District, or "Irish Channel" as it came to be known, between Camp Street and the river. They were squeezed into overcrowded tenement houses and broken-down shanties. From there, they went out to fill the demand for menial work and unskilled labor.

As time passed, the Irish maintained their ethnic identity through the public celebration of national feasts and saints' days, the establishment of benevolent societies, and the organization of national churches. They had their first St. Patrick's Day celebration in New Orleans in 1809.

Boxing was a popular sport in the city and the fighters were mostly Irishmen who battled out-of-town challengers. Although these matches were illegal, the police rarely attempted to break them up.

Irish-Americans

The Irish immigrants' most important institution was their church. The Catholic Church and the priest (who was usually Irish-born himself) were vital and important links with their past. If they had an active Irish parish, then at least there were some familiar and comforting ties to Ireland for the newly arrived immigrants. The public worship of the sacrament of the Mass, the administration of the Sacraments, and the preaching was very similar to such services in their homeland.

The succeeding generations of the original immigrants overcame the difficulties of disease, illiteracy and unemployment and have become one of the most patriotic and respected groups in the community today. They have added to the culture, not only in Louisiana, but in the United States as a whole.

The major impact of the Irish in New Orleans was political. The Irish were the first ethnic group to use the voting process to their advantage. They established political machines. The workings of the political machines began in the neighborhood with the election of a block leader who was responsible for organizing his block around a candidate or issue. From block organizing, this political process advanced to the precinct captain, then to the ward leader, the executive committee and finally to the chief of "boss". In 1892, the first Irish-American mayor of New Orleans, John Fitzpatrick, was elected as a result of this process. Throughout the 1920's, Irish-American mayors dominated. Even in this decade, Irish-Americans hold positions of political power in city and state government. The current lieutenant-governor of the state, James Firzmorris, is of Irish descent.

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The Italian-American Experience

The earliest significant Italian immigration to New Orleans came in the early 19th century when many refugees fled to the United States from Italy after losing their struggle to free their own country from foreign rule. Many of these immigrants were skilled craftsmen and professionals who felt at home in the warm climate of creole New Orleans and easily blended in with the French Quarter's Latin society, mixing equally with people of French, Spanish, and African heritage.

However, as more Italians began to settle in New Orleans, Italian-language schools, newspapers, and benevolent societies grew up which helped a separate ethnic community to develop.

Most Italians worked in the citrus fruit trade and later in the wine and liquor business. By maintaining family ties in Italy and other U.S. cities, merchants and steamship agents extended their trade to Latin America while at the same time expanding local business to include truck farming formerly run by German-Americans. Smaller-scale fruit and vegetable peddlers moved to the "faubourgs" or suburbs such as Marigny and Treme where they had less competition than in the French Market. Within a few years, corner "mama and papa" stores replaced these peddler wagons in most of New Orleans.

It was not until the end of the 19th century, however, that Italians migrated en masse to Louisiana from the poor, famine-ridden rural states of southern Italy. Merchants, planters, and tradesmen recruited immigrants to work in their sugar fields and to build levees, railroads, docks and roads for the state's expanding commerce. These poorly-paid, unskilled laborers of Sicily and Sardinia swelled the populations of the established Italian communities, finally accounting for nearly 99% of the total Italian population in New Orleans.

The fast-growing Italian population appeared quite threatening to the Anglo-American and other non-Italian New Orleans ethnic groups. Not only did these "Sicilians" show little interest in mixing with other groups, they also worked for substandard wages, had family networks to help them, and began to compete with other "established" ethnic groups in the city's business world. Hostility toward them was inevitable and violent. One of the worst lynchings in American history occurred in 1891 when a group of New Orleans citizens raided Parish prison, kidnapped 12 Italian prisoners accused of killing the city's Chief of Police, and hung or shot them amidst Congo Square's oak trees. Similar though not massive lynchings of Italians occurred throughout southern Louisiana for a generation (though the number killed was only a fraction of blacks lynched in the same period).

As in all overcrowded and poor neighborhoods, the Italian communities such as Treme became plagued by problems of slum housing, unemployment, disease and street crime. Italian institutions such as the Italian Hall Association eased the hardships of the new and poor immigrants by providing some medical assistance, insurance and pensions. Religious societies also emerged as Italians took their home altars into the streets to parade with other families with similar traditions. Today, St. Joseph's Day remains a special festival day when thanks with food and drink are given to the special patron saint of New Orleans' Italian-Americans.

For many years, during the world war periods, Italians tried to shed their ethnic identity. However, in the last 20 years, ethnic pride has reemerged among New Orleans' Italian-Americans. Today, the Italian-American Federation of Louisiana serves as an umbrella organization for 16 Italian-American organizations in the state. A new Piazza d'Italia and Italian-American Cultural Center on Poydras Street testify to a lively interest in New Orleans' Italian heritage.

Among the persons of Italian descent to be honored in the new cultural center are St. (Mother) Cabrini, the "immigrant saint" who began a school and day care center in the French Quarter in the 1890's; three world boxing champions; two mayors of New Orleans; Dixieland jazzman Dominic "Nick" Larocca; and several prominent businessmen. The center will also memorialize the Italian Opera Company as well as numerous sculptors and painters whose works are part of the city's public culture.

We are indebted to Anna Paone Lundberg, Assistant Archivist of the Earl K. Long Library, University of New Orleans, for much of the information for this overview of the Italian experience.

The Spanish Experience (and the "new" Hispanic Experience)

Because of treaties signed by European nations after the Seven Years War, Louisiana suddenly found itself owned by Spain in 1763! The citizens of New Orleans were horrified: they refused to become Spanish citizens.

The Spanish officers sent to rule the colony recognized the French loyalties of Louisiana's creole population. They did not attempt to impose the Spanish language or change the customs of the people. However, they knew that the colony would provide money and military advantage to Spain only if it were better organized. So they set about to modernize the government and legal system. The colony was divided into administrative districts. New Orleans was run by a Cabildo, or town council, which became a court of last resort for criminal and civil law cases. The Spanish also divided the entire colony into twenty-one parishes, first for religious purposes, and later as part of the state system. Streetlights, police, a commercial canal, a newspaper and a theater were all begun in New Orleans by the Spanish Governor Carondelet in the 1790's.

The most remarkable event in Louisiana under Spanish rule was the tremendous increase in population. A census taken by the Spanish in 1770 showed a total population in Louisiana of 13,500. New Orleans had about 3,000 people. By 1803, there were 50,000 people living in Louisiana. Most came from Europe

Spanish

in response to generous land grants by which the head of a family was given a long tract of land fronting on a river or bayou, plus seed, tools, and provisions for a year. Acadians, Anglos, Canary Islanders (Spanish citizens), and Haitians settled by the thousands both in the bayou country of South Louisiana and in New Orleans itself.

Under Spanish rule, relations between whites and free people of color were comparatively relaxed. As a result of placages, or unions, of white men with free women of color, the free black population increased dramatically; the children of these unions were free, often educated, and sometimes wealthy. Even slaves under Spanish rule found it easier to obtain their freedom, since Spanish law offered several paths into freedom. (The Spanish military found it advantageous to free slaves and organize them into militia units whose loyalty to the Spanish crown would be unquestionable.)

Spanish Louisiana prospered as a result of trade with other Spanish colonies and with the United States. Spain gave the United States full use of the Mississippi River, which made New Orleans the main southern port for American commerce.

However, Spain had little lasting cultural influence on Louisiana. When Spanish rulers left New Orleans in 1800, the people felt little change, since they had never adopted Spanish ways.

Spanish

The main Spanish legacy is the architecture of the old city. Twice during Spanish rule (1788 and 1794), the Vieux Carre was destroyed by great fires and rebuilt in Spanish style. Most old houses and buildings in the French Quarter, with their fine iron work balconies, were built by slaves and free people of color under Spanish rule.

The "NEW" Hispanic Experience

In the 1960's and 1970's, thousands of immigrants from Latin America have made New Orleans their new home. These newcomers, from such countries as Cuba, Honduras, and Mexico, bring a Hispanic (Spanish) heritage to the city. Their language, food, music, and customs have changed the character of several neighborhoods, such as the Irish Channel, the 7th, 8th, and 9th Wards.

The commercial ties between New Orleans and Latin America have always been strong. Now, the growing Hispanic population of the city is resulting in changes such as more restaurants serving "Spanish" food, and more Spanish-language classes in the schools.

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The Haitian Experience

The migration of Haitians to Louisiana in the 1790's and early 1800's represented a great increase to Louisiana's population. Both free people of color and whites fled Haiti to escape the slave revolution led by Toussaint L'Overture. This exodus reached a climax in 1809 when 59 shiploads of refugees arrived in New Orleans, more than doubling the territory's creole population.

Haitian immigrants to Louisiana were planters, storekeepers, merchants, farmers, brickmakers, blacksmiths, wheelwrights, and carpenters. Newspapers of the day advertised them as "proficient weavers of Attakapus cottonade" which was in great demand as cheap cloth for slave clothes. Caribbean foods and spices added new dimensions to New Orleans' cuisine.

Haitians mixed easily with the New Orleans' creole community. Similar religious, business and social customs served as natural bridges among creoles of color, Haitians, and white creoles. Voodoo, which had always been secretly practiced by African slaves in America, became a popular custom among both black and white creoles as a result of Haitian influence. St. Augustine Catholic Church in Treme was built (1841) by the Haitians and local free people of color.

However, the victory of slaves in Haiti also created a state of fear among white leaders of Louisiana and other states.

Haitians

Especially after the American rule was established, new restrictions and laws were created to control not only the slave population but also the free people of color. On the other hand, the revolt inspired American slaves to believe they also might achieve freedom through rebellion.

In the mid-19th century, a movement to deport Haitians back to Haiti began but quickly faded since these residents would have taken a great deal of money and skills with them. However, Haitians in other parts of Louisiana were forced to move out of the state, even out of the country, though some moved to New Orleans.

The Acadian (Cajun) Experience

While the ethnic group known as Acadians are generally associated with Louisiana, they did not immediately go there after their forcible expulsion from Nova Scotia in the 1700's; in fact, deported Acadians settled in almost all of the original thirteen American colonies. In 1765, the first large group of nearly 200 Acadians arrived in New Orleans. The numbers steadily increased as the immigrants moved through New Orleans to settle in various outlying areas such as Point Coupee and the plains and swamps of southwest Louisiana.

The Acadians lived uneasily under Spanish rule; there were periods of unrest and violence. As time passed, however, they settled into farming, raising livestock, fishing and hunting. After the Louisiana Purchase, the Acadian population experienced prejudice and discrimination from the increasing American population, perhaps because they did not want to change their easy-going style of life to suit the American work ethic. But by the time of the Civil War, several Acadians had acquired wealth and political power (Several governors including the present Governor Edwin Edwards have been of Acadian ancestry.)

Acadians (or Cajuns, as they were called) absorbed people of other ethnic groups into their culture, intermarrying with French, German and Spanish farmers of south Louisiana. The long-standing dominance of the French Catholic traditions and the importance of the Acadian mother in all matters relating to child-rearing as well as the physical isolation and remoteness of the Acadian villages has helped keep the Acadian way of life and language intact.

An interesting feature of Cajun folklore is the mixed ethnic origin of its tales, customs and beliefs which are shaped not only by French Catholic traditions but by West Indians, Germans, Spanish, Italian, Irish and Anglo Protestant heritages. Cajuns have developed unique Carnival customs parallel to the New Orleans Mardi Gras.

In recent decades, development of oil and natural gas has radically altered the economy of Cajuns in South Louisiana. More recently, Cajuns have been re-learning the value of their unique ethnic identity, their very special foods and music. There are several state committees in existence today solely to preserve the distinctive character of their region of the state.

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THE ETHNIC HERITAGE OF A NEIGHBORHOOD: TREME/SEVENTH WARD

The Treme Neighborhood was originally a plantation owned by Claude Treme in an area now bounded by N. Claiborne, N. Rampart, St. Bernard and St. Peter Streets. The land was subdivided in 1810 and developed as a settlement to serve the French Quarter. It was low, swampy land, filled with rattlesnakes and alligators: no one was eager to live there. Instead, the city built its necessary but unpleasant institutions in Treme: the prison, a soap factory, a stable, cemeteries, and Mosonic lodges unwelcome to the Catholic French Quarter.

Bordering Treme was the Carondelet Canal that brought boats down from Lake Pontchartrain to dock at the Basin just to the side of Congo Square: lumber and charcoal, bananas and fruit, rice and indigo were stacked in warehouses "over the basin", while one bank of the canal was made into a promenade for French Quarter residents.

As the city grew, so did Treme. Its heart was "Congo Square", tree -shaded park also known as "Circus Square", where slaves gathered to dance and sing each Sunday afternoon during much of the early 19th century.

Free people of color were among the earliest residents to build in Treme. These gens du couleur libre were never considered equal to the white creoles but they clearly were more privileged than the masses of slaves. French in style, language and values, this earliest Treme community tended to be quiet and private, conducting its social activities in one anothers homes.

Even the one significant social event of the free colored community - the quadroon balls of Rampart Street - varied from bawdy to refined. The quadroon ball, where "marriageable" women of mixed white and black ancestry were "presented" to aristocratic French and Spanish men, dramatized the varieties of "creole" society.

In the 1880's and 1890's, both white and black artisans and tradesmen built homes up and down the streets of Treme, from Canal Street to Congo Square. Handsome creole and Greek revival cottages lined Bienville and Iberville Streets where wealthy white businessmen lived. Free people of color, ex-slaves, and newly arriving Italian immigrants crowded on side streets in smaller homes.

Accompanying the economic growth of the city was a recreation boom. New Orleanians had always played well: holiday dances and carnival balls, nightly gambling and prostitution, church picnics and banquets had long been part of the creole culture of New Orleans. Becauee Treme was adjacent to the French Quarter and to the city's railroad and shipping centers, it became the hub of the "sportin' life" of New Orleans. This sportin' life attracted not only well-mannered creole gentlemen and quadroon ladies, but rough stlyed immigrants, sailors, soldiers of fortune, criminals and vagabonds. In 1897, the city fathers decided to regulate the sportin' life by legalizing prosititution but limiting it to a small district in Treme.

> "Storyville survived for almost 20 years, housing within its bordellos and saloons some of the most famous and notorious pimps, musicians, prostitutes, and madams in New Orleans history, including Lulu White, the cafe au lait mistress of Mahogany Hall. On Customhouse Street, Tom Anderson, Mayor of Storyville, operated several saloons and nightclubs including the first saloon in America to be illuminated by electricity. Countess Willi V. Piazza, a madam known for her flair for showmanship, spoke over 6 languages fluently and offered only the best of the Storyville musicians, Jelly Roll Morton, Tony Jackson, et al, to entertain her customers." (1)

For decades, then, in the numerous halls of Treme, social and pleasure clubs held meetings, summer banquets ("bon-Kays") and Mardi Gras balls. Always, musicians entertained: jazz took form in Treme - a mingling of the creole orchestras of the grand saloons, the brothels' honky-tonk pianos, and street corner hand-made spasm bands. Hundreds of musicians trace their roots to Treme or 7th Ward New Orleans.

Early New Orleans had been subdivided into 3 municipalities, each with its own government. 7th Ward was at the heart of the third municipality. As Treme became more crowded and also more "bawdy", creoles of color began to buy land out in the more spacious, though undeveloped 7th Ward. Self-helping, enterprising ironmongers, carpenters and brick masons, built their homes there next to cooks, tailors, and seamstresses.

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(1) Guillemet, Clarence, "An Historical Sketch of Treme and Storyville", December, 1977.

In 1916, Corpus Christi Catholic Church was built in the heart of the 7th Ward. Today it is the largest and wealthiest black Catholic parish in the United States. Benevolent associations connected with the community's churches became the foundations for insurance and finance companies and funeral homes. 7th Ward was a family affair: generations of black creole families were born, lived and died in that community, rarely leaving for entertainment, church, education, or work, since they produced all those services and goods for their own people.

There was a dark side to Treme and the 7th Ward's self-contained stability: segregation. Residents stayed home partly because they couldn't go to "white" theaters and restaurants, schools, parks, or stores. The city's two black high schools were also in Treme and 7th Ward.

Integration in the 1960's removed the economic and social barriers for black people: Treme and 7th Ward residents started to work and play all over town. Local black-run businesses closed, unable to compete with white-owned retail chains, national insurance companies, and glamorous suburban shopping malls.

Nor could the residents of Treme stop the powerful economic interests which built a freeway through its heart and bulldozed none square blocks of its most beautiful homes, displacing hundreds of people, businesses and families.

Today, much of old Treme is vanished. In its place are two housing projects, an auditorium, culutral center, and a park-in progress. Once-lovely houses form a dilapidated shell around these public show places. A freeway cuts through the heart of both Treme and 7th Ward where once a neutral ground with shady oak trees served as a ten-acre park down the middle of Claiborne Avenue. Another freeway has demolished the middle of "Sugar Hill" - a back o'town 7th Ward community where many established black creole families lived.

Despite these physical assaults, the people of Treme and 7th Ward continue a life-style that has existed for decades. However, even these patterns are endangered because old-time residents are now being forced by high housing costs to move from their community.

Strong imaginative neighborhood organizations such as the Treme Community Improvement Association and the Neighborhood Organization of Treme East are today working to preserve what remains of this historic community.

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Ethnic Studies Materials Analysis Instrument (22 p.)
Materials and Human Resources for Teaching Ethnic Studies (275 p.)
Understanding You and Them: Tips for Teaching about Ethnicity (61 p.)
Banks, James A., *Teaching Strategies for Ethnic Studies*, 1975, (502 p.)
What Is An Ethnic Group (1 filmstrip and cassette)

Weinberg, Daniel, Ed., "Ethnicity: A Conceptual Approach," *Cleveland Ethnic Heritage Studies*, Cleveland State University, 1976.

CULTURAL AND SOCIAL INSTITUTIONS

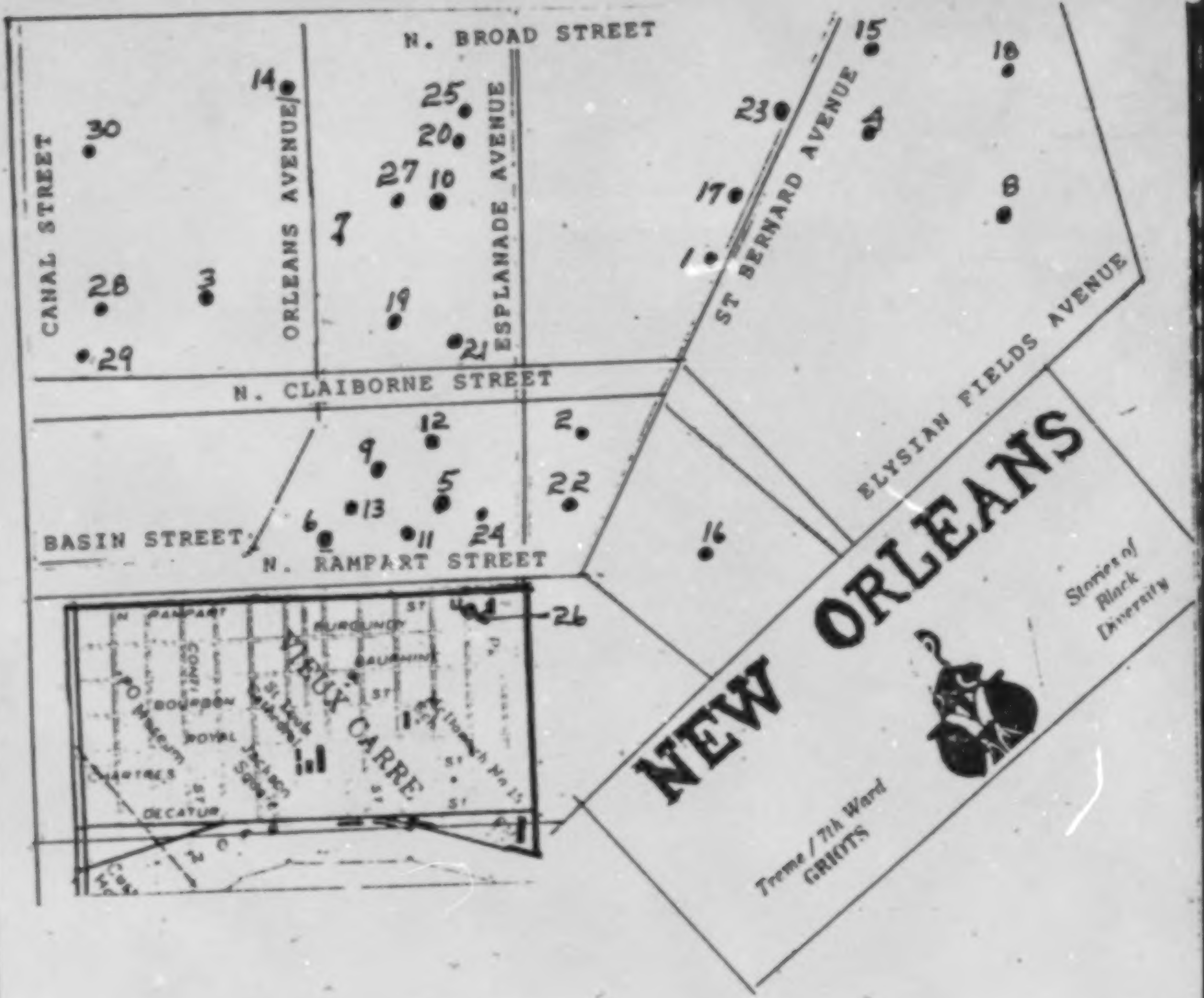
1- Autocrat Social and Pleasure Club
2- Jeunes Amis Hall
Prince Hall Masonic Temple
Perseverance Lodge #4
3- Coliseum
Bricklayer's Union Hall
[illegible] Hall
4- Circle Theatre
Nora Navra Public Library
5- Louis Armstrong Center
6- Congo Square
7- Claver Building
"Veteran's Hall
Carver Theatre
Charbonnet's Hall
8- Hardin Park
9- Municipal Auditorium
Treme Community Improvement
10- Treme Cultural and Enrichment Program
Urban League of New Orleans
Gertrude - Geddes - Willis
Circle Food Store
[illegible] Life Insurance
Rhodes Funeral Home,
[illegible] Labat Mortuary Service
Good Citizens Funeral System
Louisiana Undertaking Co.
Supreme Life Insurance Co.
11- Blandin Funeral Home
12- Charbonnet-Labat Funeral Home
13- [illegible]-Lloyd-[illegible] Mortuary
[illegible]'s Treme Supermarket
14- Dooky Chase Restaurant
People Life Insurance Co.
Chez Helene Restaurant
Eddie's Restaurant & Bar
[illegible] Meat Market
Caledonia Bar
Ruth's Cozy Corner Bar
Liberty Hardware Store
Claiborne Hardware Store
Corpus Christi Parish Credit Union
Claver Federal Credit Union
[illegible] St. Bernard Meat Market
[illegible]'s School of Music
St. Bernard Food Market
15- [illegible]'s

EDUCATION

16- Valena C. Jones Elem. School
17- Corpus Christi School
18- St. Augustine High School
Rivers Frederick Jr. High
McDonogh [illegible]
McDonogh [illegible]
19- Joseph A. Craig Elementary School
McDonogh [illegible] Junior High
[illegible] School
Phillis Wheatley Elem. School
William O. Rogers
20- Andrew J. Bell Jr. High
21- Joseph S. Clark Senior High
John McDonogh Senior High
Epiphany School
Straight Business School
St. Peter Claver School
Urban League [illegible] School
22- McDonogh 35 High School

CHURCHES AND RELIGIOUS INSTITUTIONS

23- Corpus Christi Church
Sacred Heart Church
Epiphany Church
24- St. Augustine Church
25- St. Ann Shrine
St. Louis Cemetery #1
1 St. Louis Cemetery #2
Calvary Spiritual Church
New Orleans Revival Center
St. Mark Missionary Church
First Baptist Pilgrim Church
Zion Hill Baptist Church
Greater First Pilgrim Baptist
St. Anna Episcopal Church
26- St. Mark Methodist Church
Greater Galilee Baptist Church
Israel Baptist Church
27- St. Peter Claver Catholic Church
28- Central Congregational Church
29- St. James Methodist Church
30- St. James AME Church


N. BROAD STREET
CANAL STREET
ORLEANS AVENUE
ESPLANADE AVENUE
ST BERNARD AVENUE
ELYSIAN FIELDS AVENUE
N. CLAIBORNE STREET
BASIN STREET
N. RAMPART STREET
RAMPART
BURGUNDY
DAUPHINE
BOURBON ST
ROYAL
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DECATUR
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NEW ORLEANS
Stories of Black Diversity
Treme / 7th Ward GRIOTS

AN ETHNIC HERITAGE PROJECT
OF
ST. MARKS COMMUNITY CENTER

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ACTIVITIES

Activity #1: "A Griot's Story"

TIME: 45 minutes

CONCEPTS: History, oral history

OBJECTIVE: To enable participants to apply the concept of oral hostory to their own experience by sharing a "family story" and indicating its importance to them.

VOCABULARY: History, heritage, griot, oral history, value, illiterate

MATERIALS: "Griots: What is Oral History?" (tape recorder optional)

Step 1: Review vocabulary.

Step 2: Read and discuss questions on "Griots: What is Oral History?"

Step 3: Ask each person to take two minutes and think of a story his parent or grandparent told him about going to school, celebrating Christmas, mardi gras, going downtown, etc.

Step 4: Ask each participant to tell his story. After each story is told, discuss the follwing questions:

A. Did the events of the story "really" happen?
B. Why is the story important to you?

    1. Did it entertain you?
    2. Did it teach you something about your family?
    3. Did it show you how things have changed? Stayed the same?

Step 5: Have participants answer the following review questions:

1. Name something that happened in your neighborhood recently. How did you hear about it? What did you do with the information?

2. Do you know a griot in your neighborhood? How do you know him or her?

Step 6: Ask participants to talk to an older person (grandparent, uncle, neighbor, parent) either about the family or about living in the neighborhood. Participants should be ready to share one story that person told at the next class.

Step 7: (Next meeting): Ask participants to share the stories they heard. Discuss the same questions you discussed the previous meeting about their own stories.

Activity #1 Handout: "Griots - What Is Oral History?"

When Alex Haley, the author of Roots, began to hunt for his African origins, one clue he had was a story his grandmother used to tell about a boy, a long time ago, who went out in the African forest to find a log to make a drum and was captured by the white man. Haley searched for his family's roots for years. He looked in ships' records, history books, and slave journals. Finally, he went to Africa and asked people there. He was sent to talk to a griot who lived in a village on the banks of the Bolongo River in West Africa. Haley asked this old griot to tell the history of his tribe. For hours Haley sat and listened until, all at once, he heard the griot tell the same story about the boy who went out to search for a log to make a drum - Haley knew he had found his roots!

A griot is a storyteller. In Africa, he is an oral historian, the person trusted to remember and tell about the high times and the low times of a community. The griot learns the tribal history from his father who learned it from his father, and then he teaches it to his son and his grandson.

Oral history, the stories passed from father to son, from grandmother to granddaughter, are what make us do and act as we do. They help to form our values and they show us how to behave. Oral history is both the events and the beliefs of a family, a neighborhood, a community, an ethnic group.

Griots have often been illiterate. They remember the history instead of reading it, and their memories are sharp and clear.

Facts about kings and presidents, about unemployment and laws, may explain what happens to our money, our houses, our jobs. But oral history - storytelling - makes us want to act, to change ourselves and the community we live in.

Questions for discussion:

1. What is history?

2. What is the difference between oral history and written history?

3. How can we know what really happened in history? Will cowboys and Indians see a battle the same way? Will blacks and whites look at segregation the same way? Will rich and poor people see police in the same way?

Activity #2: "Who Am I - Who Are You?"

TIME: 45 minutes

CONCEPTS: Heritage, majority, minority, nationality, race, generation

OBJECTIVE: To enable participants to locate themselves in relation to their classmates, their generation, their city, by correctly answering questions for discussion

VOCABULARY: See CONCEPTS

MATERIALS: Handout: "Heritage Interview Sheet" (2 per participant)
Handout: "Questions for Discussion"

Step 1: Review stories from Activity #1 homework assignment. Discuss.

Step 2: Review vocabulary.

Step 3: Give one "Heritage Questionnaire" to participants. Go over "Steps For Good Interviews."

Step 4: Ask participants to form pairs and interview each other. (5 minutes each)

Step 5: After interviews are completed, gather in small groups (4-6 people each). Give each group a "Questions for Discussion" sheet and ask them to select a leader to conduct the discussion.

Step 6: Hand out another "Heritage Questionnaire" to each participant. Ask them to interview an older person (parent, grandparent, neighbor) and be ready to "introduce" that person to the class the next day. "Encourage participants to bring pictures, special "treasures", that the person being interviewed might share with the class.

Activity #2 Handout: "Heritage Questionnaire"

Steps For Good Interview

1. Stay curious and interested. Pay attention: look the person in the eye and encourage him with a nod or a smile now and then.
2. Listen carefully, don't interrupt!
3. Ask open questions - begin with who? what? where? when? how?
4. Let silences alone! A person often needs a few seconds to remember something.

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1. Where were you born? What is your full name?
2. Where did your family come from (town, country, neighborhood)?
3. What race or nationality are you? (List as many groups as you know.) How have you learned about your heritage?
4. What religion are you?
5. What do you like best about your religion?
6. Are any languages other than English spoken in your family? What are they?
7. What is your favorite holiday?
8. Name a special party or holiday dish that your family often eats.
9. Is there a kind of music that is special in your family? What is an example of it?
10. Name a job you think would be interesting or fun to have.

Activity #2 Handout: "Questions for Discussion"

Instructions to leader

1. Ask each person to introduce and describe the person he/she interviewed.
2. After all the group members have been "introduced", ask the following questions and have each person give an answer:
    a. What was something new that you learned about the person you interviewed?
    b. Name something in your heritage that is the same as most of the others in the group.
    c. Name something that is different.
    d. Think of a relative or close friend who is different from you. How is that person different? How are you the same?
    e. In what ways is your heritage the same as the majority of people in this city?
    f. In what ways do you think you are like the minority of people in this city?

Activity #3: "The People of New Orleans"

TIME: 45 minutes

CONCEPTS: Ethnic group, New Orleans ethnic heritage

OBJECTIVE: To increase participants' knowledge of one ethnic group's New Orleans experience as shown by their successful completion of the handout, "My Family In New Orleans"

VOCABULARY: ethnic, nationality, race (see glossary for vocabulary in essays)

NOTE: The teacher should be thoroughly familiar with the concepts and information in the accompanying essays on "The New Orleans Ethnic Experience". He/she will serve as a resouce person for the participants as they complete their ethnic stories.

MATERIALS: Handout, "My Family In New Orleans", pencils, world map or globe, essays on "The New Orleans Ethnic Experience" (one to each group).

Step 1: Review interviews from Activity #2. Ask each participant to "introduce" the person he/she interviewed at home.

Step 2: Review concepts of ethnic, nationality and race. Discuss examples of each, referring to map or globe as necessary.

Step 3: Divide the class into 10 small groups and assign an "ethnic family" to each group.

Step 4: Hand out one copy of "My Family In New Orleans" to each group. Instruct each one to "become" members of the ethnic family they have been assigned and discuss the experiences of that group, based on information in the essay. (Participants may want to select someone in their group to read the essay out loud first.)

Step 5: Ask each "ethnic family" to complete the handout, "My Family In New Orleans" (they may re-write the essay if they choose).

Step 6: After all groups have completed their stories, ask them to select a member to read the story to the class.

Step 7: Discuss each story and change or add to it according to other information brought out in the class.

Activity #3: Handout

"My Family In New Orleans"

I am a ___________________________ (ethnic group or race). My family first came to New Orleans in ________ (year) from ________________________ (country). When they first arrived, they got jobs as ________________________ ________________________________ ________________________. Their biggest problem was ____ ____. Today, I work as a ____. My children go to ____ (school) and our family attends the _____________________________ (religion) church. Our family has always enjoyed celebrating ______________________________________ (holiday, special day) when we usually eat __________________________________, our special food.

Activity #4: "My City's Culture"

TIME: 50 minutes

CONCEPTS: Assimilation, ethnicity, acculturation

OBJECTIVE: To increase participants' knowledge of the process of acculturation and assimilation as shown by their active participation in the discussion of the pictures and their ability to give examples of the concepts from their own experiences

VOCABULARY: Assimilation, acculturation, ethnicity (see glossary)

MATERIALS: Local, regional, specialty and ethnic newspapers and magazines, scissors, tape, marker, newsprint or chalkboard, chalk

Step 1: Write definitions of "ethnicity", "assimilation" and "acculturation" on the chalkboard/newsprint. Discuss and clarify concepts with the group, drawing examples from "My Family In New Orleans" exercise of previous session. Cite other local examples.

Step 2: Divide participants into small (3-4) groups and give each group a pile of magazines.

Step 3: Instruct groups to cut out at least 10 pictures that illustrate your city's ethnicity, ethnic assimilation, and ethnic acculturation (e.g., advertisement for Brocato's Ice Cream represents Italian ethnicity; picture of black children honoring John McDonough represents ethnic acculturation of blacks to dominant Anglo heritage ; announcement of marriage of O'Brian and Breaux represents assimilation of Irish and French in a New Orleans culture).

Step 4: Tape all cut-out pictures on wall and number each one.

Step 5: Instruct participants to walk around and look at pictures and decide which picture represents ethnicity, which represents acculturation and which represents assimilation.

Step 6: Review questions:

1. Can you think of something you do or say that comes from an ethnic group different from your own? Where do you think that custom comes from?
2. Name a special custom of New Orleans people (e.g., Mardi Gras, gumbo). Which ethnic group do you think brought that custom to New Orleans?

Activity #5: "Role-Playing Ethnic History"

TIME:	1-3 hours (one hour per "play")
CONCEPTS:	Varieties of ethnic experiences, common problems of immigrants
OBJECTIVE:	To enable participants to increase their knowledge of the experiences of different ethnic groups in New Orleans by analyzing, choosing and dramatizing the roles of each person in the accompanying plays.
MATERIALS:	Character sheets for two role-play situations are included with this activity. Additional role-playing situations may be developed to involve different ethnic groups, historical events or times.

Examples:

1. "The Louisiana Purchase of 1803" (characters might include a slave; a creole landowner; an American soldier; a Haitian immigrant, etc.)
2. "Homère Plessy Challenges Jim Crow" (characters could include Plessy, the black creole man who rode in the "whites only" section of a train in 1890 to challenge segregation laws; an Anglo-American train conductor; a white creole judge; an Italian worker on the train, etc.)

NOTE: Role playing is dramatic. In order for the participants to learn "how it feels" to be one of the characters, they need to leave their own selves and become the new person. The teacher may provide information about the ethnic experiences of a group, but should allow the actors to decide how to play the parts. Be sure to allow participants enough time to discuss the events and characters so they can develop truly "historical" characters.

Activit_ #5a: "Role Playing Ethnic History: Battle of Point Coupee"

MATERIALS: Sheets for "Battle of Point Coupee"

Step 1: Review information in "The New Orleans Ethnic Experience", especially sections on French, Black and Native American Indian. Explain background for Battle of Point Coupee.

Step 2: Discuss the relations that might have existed between French, Indian and African inhabitants of Louisiana in 1730. Discuss the Battle of Point Coupee.

Step 3: Divide participants into four groups. Give one "role sheet" to each group. Allow groups time to decide together how the "role" should be played.

Step 4: Each group selects a volunteer to play the role while the others act as observers.

Step 5: Tell the actors they have 5 minutes to act out their play - give them 1 minute to set the scene, then begin the role play.

Step 6: After the play, discuss the following questions with the whole group:

A. Would you have played a role differently?

B. What choices do you think each person had?

C. What do you think really happened?

tep 7: Optional. Have a participant research the Battle of Point Coupee and report to the class.

Activity #5a: Battle of Point Coupee, 1729

Background Sheet

In 1716 before New Orleans was started, the French military built Fort Rosalie among the Natchez Indians. In the next 10 years, many French settlers began to build homes and farms on the Indians' land. One day, the captain at Ft. Rosalie demanded that the Indians give up one of their villages to the French settlers. The Natchez Indians were so angry that they attacked and killed many of the French men and kidnapped several women, children, and their African slaves. The few surviving men reached the little town of New Orleans. When the Governor heard their story, he ordered Captain Bordeaux to get soldiers for a war against the Natchez Indians so that the French settlers could have the land. Soldiers for the campaign included Africans, Choctaw Indians, as well as Frenchmen.

Activity #5a: Battle of Point Coupee, 1729

Role Sheet - Captain Bordeaux

You have been stationed in New Orleans for two years. Last week Indians attacked and killed French settler up river. Worse still, they kidnapped some women and children and freed dozens of slaves. You have been ordered by the governor to raise a company of soldiers for a campaign to drive out the Natchez and rescue the French women and children and slaves who are being held by them. Yesterday you offered the shoemaker $100.00 to rent out his slave boy, Phillipe. Phillipe is good with horses - a skill your men lack. Yesterday you also met a young, healthy-looking Choctaw fisherman in the market on your way home and offered him $25.00 to join the fight. You are on your way to the shoemaker's shop to try and get these two young men for your company.

ctivity #5a: Battle of Point Coupee, 1729

Role Sheet - Phillipe

You are a 15-year-old son of a Mandingo craftsman who was captured 20 years ago in Guinea, Africa, and brought on a slave ship to New Orleans. Last year the plantation owner sold you to a slavetrader who brought you to New Orleans and sold you to Jean Baptiste, the shoemaker. You have become an important assistant to your master, since you are a good worker and knew leathermaking skills from your work on the plantation. Yesterday, you overheard your master talking to a soldier about taking you to war. You are very excited because you have heard that slaves can earn their freedom by being soldiers. You also know stories about Africans who have escaped to freedom from the white man's war. But you also are afraid because in the last war 30 Africans were killed. You see the captain coming down the street for your master's decision.

Activity #5a: Battle of Point Coupee, 1729

Role Sheet - Sun Fish

You are a 16-year-old Choctaw Indian fisherman. Last year your uncle was killed by a Natchez man in a fight over fishing rights on the Tchafuncta River. Yesterday when you were selling your fish in the marketplace, a white man came up and offered you $25.00 to join a military campaign against the Natchez. You do not trust him. But he has offered you more money than you would earn selling fish for a month. You also remember your uncle's death and your anger at the Natchez. The white man told you to be at the shoemaker's shop today if you want to go.

Activity #5b: "Role-Playing Ethnic History: Lynching 1891"

MATERIALS: Sheets for "Lynching 1891"

Step 1: Review "The New Orleans Ethnic Experience", especially sections on African-American, Irish - , Anglo - , and Italian - American. Explain background for "Lynching 1891."

Step 2: Discuss the relations that might have existed between Irish, Anglo, Afro-American, and Italians in New Orleans of 1890. Discuss the 1891 Lynching.

Step 3: Divide participants in to four groups. Give one "role sheet" to each group. Allow groups time to decide together how the "role" should be played.

Step 4: Each group selects a volunteer to play the role while others act as observers.

Step 5: Tell the actors they have 5 minutes to act out their play - give them 1 minute to set the scene, then begin the role play.

Step 6: After the play, gather in a general group and discuss:

A. Would anyone have acted the role differently?

B. What choices did each person have?

C. What do you think really happened?

Step 7: Optional. Ask a participant to research the Lynching of 1891 and report to the class.

Activity 5b: Lynching 1891

Background Sheet

Italians immigrated by the thousand to New Orleans 100 years ago. They kept their family ties and through those connections they got jobs, usually peddling fruits and vegetables, or as dock laborers. Most were very poor and lived in dirty, unhealthy and often dangerous housing.

Black and Irish workers were angry about these newcomers who got jobs because they were willing to work for very low pay. The Irish also were leaving laboring jobs to work as police and firemen, and they put down the Italian laborers for doing "Negro" work. Blacks were as suspicious as whites of these "Sicilians" with their strange language and secret societies.

On October 15, 1890, the New Orleans Chief of Police, David Hennessey, was killed. No one saw the murder, but most of the public believed an Italian gangster did it because the Chief had been investigating Italian gangs' criminal activities. In two days police had arrested every Italian man on the street. Nineteen of these men were brought to trial but they were not convicted. People were very angry - they were sure the Italians had killed the Chief. So a group of 50 leading citizens marched on the jail, dragged the men out, and lynched eleven of them.

Activity 5b: Lynching 1891

Role Sheet - Roberto

You and your family came to New Orleans from Sicily (Italy) last year. Your wife found a job as a fruit peddler but it took eight months for you to find steady work. You just began a night shift job as a dock worker - friends from your hometown in Italy helped you get it. The Chief of Police was murdered yesterday and police are swarming through the Italian community looking for people just like you because everyone thinks the "Sicilians did it." You are afraid to go to work but just as afraid you will lost your job if you don't go. Your wife and children beg you to stay home. A neighbor has just come over to offer her house as protection for you. You're standing in the doorway of your two-room apartment, trying to decide what to do. Suddenly around the corner comes a policeman.

Activity #5b: Lynching 1891

Role Sheet - Anna

You miss your Italian village since you and your family came to New Orleans last year. But you know the chance to make a good life for your children is better here. Why, just a month after you arrived, you had a job! Your husband's mother keeps your children when you peddle fruit in the French Quarter. Recently you have made friends with the dark African girl who lives with her parents in the house behind yours. You and she have often sat on your porch while she taught you English words. Last night your husband and three other man in the neighborhood gathered at your house to talk about the police chief's killing. They were trying to decide whether to go to work tonight. You are afraid for him. A few minutes ago, your neighbor Emilia came and asked you to come to her house to be safe. You are afraid for your husband and your children. You beg him not to go to work but to go to Emilia's instead.

Activity 5b: Lynching 1891

Role Sheet - Emilia

You have just come home from your day's work at Madame Dufrene's home in the French Quarter to the small house you share with your father and mother near the Market Place. You live in the area that is now called "Little Palermo", even though once mostly black families like yours lived here. At first when these Italians began to move into your neighborhood you were suspicious because they couldn't speak English or French, and they were thought to be criminals. But in the last months you have come to be friends with Anna and Roberto who live in the house next door. This morning at work you overheard Mme. Dufrene talking about the Chief of Police being killed by "dagos." You are worried for your friends and have gone next door to invite Anna and her children to stay at your house until the crisis passes.

Activity #5b: Lynching 1891

Role Sheet - Dick

Your family has lived in New Orleans since your grandparents came from Ireland nearly 40 years ago. Your father worked on the docks all his life, just as his father did. You also began your work life as a dockworker. But last year your uncle got you a job as a policeman. It's a steady job, but you often have to patrol the poorest part of town where all those Sicilians live. Yesterday your Chief was killed. The boys on the force say, "the dagos did it." You are told to arrest every last Sicilian man until the murderer is found. You are sent down to "Little Palermo" to pick up suspects. When you get there, the streets are bare - all the people have shut their doors. You turn a corner and see a young man standing in a doorway. He is small and alone.

Activity #6 Evaluation: "New Orleans Ethnic Groups"

TIME: 45 minutes

OBJECTIVE: To review the concepts and information of Section I with participants to determine if they have met the stated objective (see "Program Outline").

MATERIALS: Handout, "New Orleans Ethnic Groups," pencils

Step 1: Inform participants the day before that you will ask them to review the concepts and information of the past few activities.

Step 2: Hand out "Louisiana Ethnic Groups". Emphasize that it is not a test but a way to review what has been learned.

Step 3: Ask participants to work separately, for 20 minutes, to answer the questions.

Step 4: Collect the papers after the participants have finished.

Step 5: Discuss the questions one by one, relating them to the concepts of the past five activities:

heritage
nationality
race
ethnic
assimilation
acculturation

Step 6: Before the next class, review participants' written answers and note any concepts or information that was generally not understood. "Return the papers to the participants at the next meeting and ask them to make corrections immediately. Discuss questions again, if necessary.

Activity #6 Handout

Name: ____________________

"New Orleans Ethnic Groups"

Put your name on the paper. Please answer the following questions.

1. What was the nationality or race of the first people to come to New Orleans from another land?
2. What language(s) did they speak?
3. What religion(s) did they have?
4. What is a "creole" person?
5. What is the nationality of one group of people who came to New Orleans from another land in the last 100 years since 1850?
6. What language did that group speak?
7. What religion did that group practice?
8. Name one problem you think immigrants face when they come to New Orleans.
9. Can you think of a group of people who have recently come to New Orleans? Who are they?
10. Name two cultural traditions in this city. Which ethnic group(s) contributed to each of these traditions?

Activity #7: Handout: "Treme/7th Ward: A Neighborhood's Story"

Introduction: Journey To A Neighborhood

In our explorations of different ethnic groups we find that each has contributed to the creation of a New Orleans culture.

Now we will travel to the Treme/7th Ward neighborhood to look at the experiences of one ethnic group. From the Treme/7th Ward griots we will learn how the neighborhood was fifty or seventy-five years ago, how it has changed, what separates or unites it. The storytellers of Treme/7th Ward speak of a variety of experiences within this black community. They tell of class differences, of generation gaps, of cultural diversity. They remember color barriers, social prejudices, language differences - all within one ethnic group.

From the example of the Treme/7th Ward neighborhood we can learn ways to look at other neighborhoods. We can journey to the streetcorners, into churches, laundries, businesses and talk to the people we live with. We can learn to listen with new ears to a peddler's call or a corner grocery store conversation. We can see the houses on our block with new eyes. We can ask our older neighbors to tell us stories about the different people who have lived on our street.

As neighbors who know one another we can take pride in our diverse cultural heritage and make our neighborhood a place we enjoy.

Activity #7: "Treme/7th Ward: A Neighborhood Story"

TIME: 50 minutes

CONCEPTS: Neighborhood, community, New Orleans' black heritage

OBJECTIVE: To enable participants to infer from the Treme/7th Ward examples the kind of events and places that create and shape a neighborhood as indicated by their answers to the questions on the handout.

NOTE: The teacher should review the background essay on Treme/7th Ward entitled, "The Ethnic Heritage of A Neighborhood: Treme/7th Ward" before beginning this activity.

VOCABULARY: Treme, 7th Ward, "free people of color", Haiti, "sportin' life", Storyville, brothel, Claiborne Avenue

MATERIALS:
1) Handout, "Introduction: Journey To A Neighborhood"
2) Handout, "Treme/7th Ward: A Neighborhood's Story"
3) Handout, maps of Treme/7th Ward
pencils

Step 1: Hand out "Introduction: Journey To A Neighborhood". Read aloud and discuss with class.

Step 2: Hand out map of Treme/7th Ward. Explain the significance of Treme/7th Ward to New Orleans history (ref: "The Ethnic Heritage of a Neighborhood: Treme/7th Ward").

Step 3: Remind participants again that the Treme/7th Ward story is an example of a neighborhood story, that similar stories can be told in any place with any ethnic, racial, or national people.

Step 4: Review vocabulary.

Step 5: Hand out, "Treme/7th Ward: A Neighborhood's Story". Ask participants to read the caption under question A. Discuss question A.

Step 6: Repeat the reading, question and discussion for #B-G.

Step 7: Summing up. Help participants to identify the main ways a neighborhood is described.

Houses
Businesses
Churches
Buildings
Food

Types of jobs
Leisure activities
Religion
Language
"Specialties"

Activity #8: "Social Rituals of Treme/7th Ward"

TIME: 50 minutes

CONCEPTS: Social ritual, oral history

OBJECTIVE: To increase participants' knowledge of Treme/7th Ward's diverse cultural contributions to the New Orleans social life as evidenced in part by their successful completion of the puzzle.

NOTE: The teacher should have previewed the video documentary (Part I) and reviewed the "Preface", "Credits and Acknowledgements", and "Script Notes" in order to discuss the documentary with the students before they see it.

VOCABULARY: Ritual, creole, cuisine, benevolent society, Mardi Gras Indians

MATERIALS: Videotape equipment, video cassette of documentary, handout, "A Puzzle", pencils, "Script Notes - Part I"

Step 1: Introduce documentary subjects to participants (ref: "Script Notes"). Remind them how, when, where, who and why the documentary was prepared (ref: "Preface" and "Credits and Acknowledgements").

Step 2: Review vocabulary.

Step 3: Show videotape documentary, part I: "Social Rituals of Treme/7th Ward".

Step 4: Review film with participants (use "Script Notes). Questions for discussion:

A. What did you like about the film?

B. What social ritual was most interesting to you?

C. What questions do you have?

Step 5: Hand out puzzle with questions and instruct participants to complete the puzzle.

Step 6: Discuss questions, review answers.

Step 7: Ask participants to describe a social ritual from their own cultural heritage (food, dance, dress, music, religion, holiday, etc.).

Activity #8 "Social Rituals of Treme/7th Ward"

SCRIPT NOTES

Part I - "The Social Rituals of Treme/7th Ward"

There are many social aid and pleasure clubs in Treme/7th Ward.

Danny Barker, a jazz musician, remembers playing in these clubs: "These people had a good time."

Ernest Wright was a member of the Autocrat Club which was originally a club only for "creoles."

Olga Jackson remembers when skin color and hair determined what social events you went to and who could be your friends.

Other clubs were organized for special events:

> Gabriel "Shrimp" Banister was the Chief of the Mardi Gras Indian Club called the Yellow Jackets.
>
> Milton Bienamee is a leader of the Zulu Social Aid and Pleasure Club that organizes the only black Krewe of Mardi Gras.
>
> Dooky and Leah Chase's restaurant on Orleans Avenue is the place where many clubs hold their social functions.

Music - especially jazz - accompanies all social rituals.

The jazz funeral combines many social rituals and institutions: it often is paid for by a club. Jazz bands lead the march and dancers follow in a second line.

Louis Cottrell's jazz funeral took place two weeks after he told his story to a Treme/7th Ward Griots interviewer.

Other Notes:

Handout #8: "Social Rituals of Treme/7th Ward": A Puzzle

Look for the answers to the following questions in the puzzle. Words go across, down, diagonally, and backwards.

1. In Congo Square, people of _ _ _ _ _ _ _ heritage once gathered to dance and play their music.
2. _ _ _ _ _ is a food that is typical of New Orleans "creole cuisine."
3. A good example of the mixture of different ethnic cultures are the Mardi Gras _ _ _ _ _ _ _.
4. Jazz is said to have begun on the street corners and in the social halls of the _ _ _ _ _ community in New Orleans.
5. An African tradition that is preserved in New Orleans' funeral parades is the _ _ _ _ _ _ _ _ _ _ _.
6. Creoles are people who have some _ _ _ _ _ _ or _ _ _ _ _ _ _ roots.
7. Black people's first carnival organization was the _ _ _ _ Social Aid and Pleasure Club.
8. In Treme/7th Ward, people have combined the rituals of music, second lines, and religion to make a _ _ _ _ _ _ _ _ _ _ _.
9. The Autocrat Club was at one time only for _ _ _ _ _ _ people.
10. The last name of a famous musician who used his music to tell stories of his people's struggles was _ _ _ _ _ _ _ _ _.

J	S	U	O	P	B	G	D	N	V	H	S	X	K	E	I
C	E	M	E	R	T	E	L	C	G	I	T	E	P	N	A
M	C	J	A	Z	Z	F	U	N	E	R	A	L	D	S	H
E	D	N	Z	I	M	D	H	P	C	E	R	T	Q	U	C
N	N	E	A	H	T	N	C	U	L	J	A	L	U	C	O
A	D	E	H	C	G	T	N	O	K	N	B	P	O	B	T
C	L	I	K	G	I	M	E	K	S	S	T	C	K	M	T
I	I	P	N	F	L	R	R	T	F	L	Z	U	L	U	R
R	N	M	A	D	C	A	F	O	M	C	I	S	S	G	E
F	C	E	C	B	O	T	G	A	N	G	S	N	T	U	L
A	F	L	W	I	S	P	A	N	I	S	H	D	A	X	L

Activity #9: "Politics and Economics of Treme/7th Ward"

TIME: 50 minutes

CONCEPTS: Segregation, discrimination, racism

OBJECTIVE: To increase participants' knowledge and understanding of the effect of segregation and discrimination on the economy and political development of Treme/7th Ward as shown by their participation in the "Jobs Available" activity at the end of the hour.

NOTE: The teacher should have previewed the video documentary and reviewed the "Preface", "Credits and Acknowledgements" and "Script Notes" in order to discuss the documentary with the students before they see it.

VOCABULARY: Segregation, "passing", Storyville, lottery, Peoples' Defense League, Jim Crow, creolism, Ernest "Dutch" Morial

MATERIALS: Videotape equipment, "Script Notes", video cassette of documentary, Part II; handout, "The New Orleans Job Market", pencils, newsprint/chalkboard, chalk/markers

Step 1: Introduce documentary subjects to participants (see Activity #10).

Step 2: Review vocabulary.

Step 3: Show videotape documentary, Part II: "Politics and Economics of Treme/7th Ward."

Step 4: Review film with participants (use "Script Notes"). Questions for discussion:

A. What did you like about the film?

B. What jobs do you think have been most central to Treme/7th Ward?

C. What questions do you have?

Activity #9

SCRIPT NOTES

Part II - "Political and Economic Lifestyles of Treme/7th Ward"

Many musicians lived and worked in the social halls and clubs of Treme/7th Ward.

Earl Turbinton, a jazz musician, tells of the hard times musicians had making a living from their music.

Kite Bordenave, a senior citizen who lives in the Lafitte Project in Treme, recalls other ways people earned their living.

Undertakers, insurance salesmen, and preachers were common in Treme.

Carpenters and building tradesmen lived in the 7th Ward.

Women of the community often were domestic workers in the French Quarter.

Other women who had learned to sew at home went to work in the garment industry.

The "sportin' life" of Treme/7th Ward meant that many men and women made a business of selling lottery, gambling and prostitution.

Dooky Chase used the money he made as a lottery man to go into the restaurant business.

50 years ago, segregation ("Jim Crow") laws kept black people from decent schools, jobs, and denied them the vote.

The People's Defense League registered 100,000 black voters in the 1940's and 1950's.

"Dutch" Morial was a young lawyer in the 1950's who helped to defeat the "Jim Crow" laws.

Treme/7th Ward was badly torn apart by freeways and "urban renewal" because it did not have a strong political organization.

In the 1970's, the Treme/7th Ward community has produced important political leaders for the city and state: Councilman Sidney Barthelemy, Representative Louis Charbonnet, State Senator Henry Braden and finally, the Mayor of New Orleans, Ernest Morial.

Activity 9 (continued)

Step 5: At the top of 4 sheets of newsprint (or on chalkboard divided into 4 sections) write the following dates:

1910 1930 1950 1970

Step 6: Ask participants to suggest which jobs they think would have been available to black men and women in New Orleans in each of the years listed, based on the stories and information available from the documentary. Write the suggestions on the chalkboard/newsprint.

Step 7: Ask participants to suggest jobs that are still not open to black men or women. What is the connection between blacks gaining political office and job opportunities?

Activity #10: "Who Has Lived In My Neighborhood?"

TIME: 50 minutes

CONCEPTS: Neighborhood characteristics, neighborhood ethnic diversity

OBJECTIVE: To increase participants' knowledge of the diverse cultural traditions and customs in their neighborhood as shown by completed inventory cards of their neighborhood observations

VOCABULARY: Diversity, ethnic group, characteristics

MATERIALS: Chalkboard and chalk/newsprint and markers, handout, "What To Look For", 5 x 8 cards (enough for each group to have 10 each), map of area, (camera - optional)

Step 1: Divide participants into small (3-5 persons) groups. Give each group an area map with a four-block area (within walking distance) marked off.

Step 2: Distribute handout and ten 5 x 8 cards to each group. Review handout and how to use cards. Explain what they will be expected to do when they return.

Step 3: Tell groups to return in 20 minutes. While they are gone, write names of the city's major groups on chalkboard or newsprint. List categories under each ethnic group (the same as handout).

Step 4: As groups return, ask them to write their examples of neighborhood ethnicity on the chalkboard or newsprint under appropriate groups and categories.

Step 5: After all groups have listed their findings, discuss the similarities and differences of each groups' experience.

Activity #11: Evaluation: "Treme/7th Ward: A New Orleans Neighborhood"

TIME: 45 minutes

OBJECTIVE: To review the concepts and information of Section II with participants to determine if they have met the stated objectives (see "Program Outline")

MATERIALS: "A New Orleans Neighborhood", pencils

Step 1: Inform participants the day before that you will ask them to review the concepts and information of the past few activities.

Step 2: Hand out "Louisiana Ethnic Groups". Emphasize that it is not a test but a way to review what has been learned.

Step 3: Ask participants to work separately, for 20 minutes, to answer the questions.

Step 4: Collect the papers after the participants have finished.

Step 5: Discuss the questions one by one, relating them to the concepts of activities #7 - 10:

neighborhood heritage
social ritual
segregation
discrimination
ethnic diversity of a neighborhood

Step 6: Before the next class, review participants' written answers and note any concepts or information that was generally not understood. Review these with participants again the next day.

Activity #11 Handout Name: ____________________

"Treme/7th Ward: A New Orleans Neighborhood"

Put your name on the paper. Please answer the following questions.

1. Who were some of the earliest people to build homes and businesses in Treme?

2. Name three kinds of businesses or jobs which have been important to Treme.

3. Name two ways that Treme and 7th Ward are different.

4. If you had to describe Treme/7th Ward to a person from New York, what would you say is most important about the community today?

5. Name three ways the ethnic heritage of Treme/7th Ward is like your own neighborhood's (or, if you are from Treme or 7th Ward, how it is like another neighborhood).

6. How is Treme/7th Ward's ethnic heritage different from your neighborhood's?

7. Name four places (businesses, churches, schools, places of entertainment) in your neighborhood. What ethnic group(s) do they represent?

Activity #12: "Diversity Exists Everywhere"

TIME: 50 minutes

CONCEPTS: Ethnic characteristic, ethnic diversity, ethnicity

OBJECTIVE: To enable participants to identify ethnic characteristics and to recognize both the diversity of characteristics within an ethnic group and the different characteristics among people of the same ethnic group.

VOCABULARY: Ethnic characteristic, value, tradition, custom, belief, heritage

MATERIALS: Handout, "Who Am I - Who Are They, Really?", pencils

Step 1: Review vocabulary. Write description of "ethinc characteristics": (from glossary) on chalkboard or newsprint. Discuss examples ask for other examples.

Examples: I am Catholic. My family eats red beans and rice on Monday.

Nonexamples: I am short. I am in the eighth grade.

An ethnic characteristic is a quality or trait of a person that shows something about his/her values, beliefs, language, customs, traditions and heritage.

Step 2: Give handout and pencils to participants. Ask them to list six ethnic characteristics of someone they know well, or of some famous person (e.g., her/his race, language, religion, holiday celebration, etc.)

Step 3: Then ask participants to list six of their own ethnic characteristics.

Step 4: After participants have finished lists, write "ethnic characteristics" at the top of the chalkboard/newsprint and ask participants to call out their examples. Write these suggestions on board/newsprint.

Step 5: When a good selection of characteristics are listed, discuss the following questions about ethnicity:

1. What kind of characteristics do we call ethnic?
2. How have I gotten my ethnic characteristics?
3. Why do I hold on to them?
4. Do all people of my ethnic group share my same characteristics?

Activity #12: "Diversity Exists Everywhere"

TIME: 50 minutes

CONCEPTS: Ethnic characteristic, ethnic diversity, ethnicity

OBJECTIVE: To enable participants to identify ethnic characteristics and to recognize both the diversity of characteristics within an ethnic group and the different characteristics among people of the same ethnic group.

VOCABULARY: Ethnic characteristic, value, tradition, custom, belief, heritage

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Step 5: When a good selection of characteristics are listed, discuss the following questions about ethnicity:

1. What kind of characteristics do we call ethnic?
2. How have I gotten my ethnic characteristics?
3. Why do I hold on to them?
4. Do all people of my ethnic group share my same characteristics?

5. Do all people who share my characteristics belong to my ethnic group?

Activity #12 Handout

Directions: Listed below are two blocks of blank spaces. In block 1, list 6 ethnic characteristics of someone you know well. In block 2, write down six of your own ethnic characteristics.

The characteristics you list can be good or bad. Do not put your name on the paper.

1. My own group	2. Another group
____________________	____________________
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.

Activity #13: "WEHP Presents"

TIME: 50 minutes

CONCEPTS: Ethnic diversity, ethnic heritage

OBJECTIVE: Participants will synthesize and evaluate their learning about the concepts and experiences of ethnicity as represented both by New Orleans ethnic groups and by one New Orleans neighborhood by participating in a "TV Talk Show" called "WEHP Presents."

NOTE: This tape will be a useful record of class participation. It also will give the teacher feedback about strong and weak parts of the program.

VOCABULARY. Review ethnic characteristics and ethnic groups.

MATERIALS: Tape-recorder and mike; 60-minute audio tape

Step 1: The day before, inform participants that they will be interviewed on a WEHP Talk Show about their heritage. Ask them to be thinking overnight about their characteristics and history: birthplace, family, religion, race, school, jobs, special events, special celebrations.

Step 2: Ask for volunteer "hosts" for the talk show. Meet with these hosts briefly to discuss questions to be asked. Emphasize that "hosts" need to ask questions which bring out the "guest's" ethnic heritage which show how the "guest" is typically New Orleanian.

Step 3: On day of "Talk Show", select first "host" and ask him/her to select his first "guest". Each host will interview 2 or 3 guests (depending on size of group).

Step 4: After all "guests" have been interviewed, teacher will take microphone and ask for general discussion about program: what was good, what participants learned, what was weak, etc.

1. Which activity did you learn the most from?
2. Have you changed any of your opinions about own ethinc group? Other ethnic groups?
3. Was their anything that bothered you about the program? If so, what was it and why?
4. Do you think other students should use this program? Why/why not?

Supplementary Activity: "Generations: A lesson in Values"

TIME: 50 minutes

CONCEPTS: Value, black diversity, creole, generation

OBJECTIVES: To increase participants recognition of the diverse values among different generations of a black ethnic group.

VOCABULARY: See "Concepts"

NOTE: This activity may be best used if both teacher and participants are completely familiare with the New Orleans Black Community.

MATERIALS: Handouts: 4 character descriptions, questionnaire, pencils.

Step 1: Review concepts and ask participants to give examples of values they hold.

Step 2: Divide participants into small groups and assign each group a "character" to represent. Have the groups read about the "character" and discuss the kind of values this person might hold.

Step 3: Give out values questionnaire and ask group to complete the questionnaire from the point of view of the character they represent.

Step 4: While participants are completing questionnaires, write items from questionnaire on newsprint/chalkboard and make a column for each "character" across the top.

Step 5: Gather in general group and ask a person from each small group to report the groups answers to the questionnaire, from their "character's" point of view.

Step 6: When all "characters" responses have been recorded, discuss the similarities and differences in values among the characters.
Sample discussion questions:
1. Which differences in values result from generation differences? What do you think are other reasons for the different values?
2. Describe something you like that your parent or grandparent doesn't like or approve of.
   How would you describe your differences in terms of what you value?

Supplementary
Activity
Handout "Character 1"

Ms. Marie Duplantier Boutté, a very light-skinned woman, has lived in her present home on London Avenue all her life. Her parents built the house in 1916, the year before she was born. Ms. Boutté studied piano with Mr. Hansen on Rampart Street and became quite a good pianist giving recitals at the Jeunes Amis Hall and her church. Her mother taught her 4 sisters and her how to sew, cook, and keep house, including washing and ironing their lace curtains, their linen table cloths and napkins. Ms. Boutté married Vincent Boutté, a plasterer, when she was 18. Her 6 children are now grown, all but 1 are married, and she has 5 grandchildren.

Recently, her 14-year-old granddaughter went out with a boy she had met at a CYO dance. He was polite when he came to call, but Ms. Boutté knows there will be nothing but trouble if Laverne continues to go out with him.

Supplementary
Activity
Handout

"Character 2"

Laverne Boutté is a freshman at Xavier Prep. She lives with her grandmother and her mother and her two brothers in her grandmother's house on London Avenue. Laverne is a pretty brown-skinned girl. She is popular, especially with her friends at the CYO. She wants to go to Xavier University and study business accounting. Laverne and her grandmother recently argued over her boyfriend, Darryl Lewis, whom she met when he and his combo played at a CYO dance.

Supplementary
Activity
Handout

"Character 3"

Mr. Henry Lewis went to McCarty Elementary School until 8th grade and then left school and got a job as an errand boy for Polevoi's grocery store. Through a customer, he got a job on the docks where he worked most of his life. Mr. Lewis retired in 1975 when he was 65.

For 20 years he has been a lay preacher at St. James Methodist Church. His son Donald also joined the ministry. But Donald's son Darryl does not attend church at all, preferring to play drums with "those friends of his", even on Sunday.

Supplementary
Activity
Handout

"Character 4"

Darry Lewis, known as "Black", is a sophomore at Clark High School. He has recently told his father and his grandfather that he is not going to church any more. He isn't doing well at school, mainly because he spends most of his time practicing his drums. With 2 friends he has put together a small combo and he has gotten some gigs at schools parties and church socials.

At a CYO dance he played at 3 months ago, Black got to know a pretty "light" girl named Laverne. He has invited her to the show a couple of times, but he fears bringing her home since his father has told him to stay with "his own kind."

Supplementary Activity: Handout

VALUES QUESTIONNAIRE

Put an "X" in the column you think your "character" would choose:

	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1. Light-skinned blacks ought to marry other light-skinned blacks.					
2. Very dark people are often not as smart as light-skinned people.					
3. Silky hair is prettier than kinky hair.					
4. I think color is an important factor to consider when choosing friends.					
5. I think it is OK for light-skinned black people to pass for white if they can.					
6. Catholics and non-Catholics are as different as blacks and whites.					
7, Black people should wear Afro-hair styles as a sign of black pride.					
8. Creole families are more together than non-Creole families.					
9. Blacks should elect light-skinned politicians because they have more power with white voters.					

Suggested Additional Activities

SPEAKERS

Invite speakers to class who are non-stereotypes of New Orleans ethnic groups.

example: a black female banker can talk about the world of finance.

example: a white welfare mother can talk about being poor in New Orleans.

example: a Cajum male nurse can talk about working at Charity Hospital.

FIELD TRIPS

Many resources in the city dramatize New Orleans' ethnic heritage. The following examples may suggest further activities:

1. Visits to clubs: The Boston Club, the Autocrat Club, Deutsches Haus, Zulu Social and Pleasure Club
2. Visits to churches: Central Congregational, St. Augustine, St. James AME, St. Louis Cathedral, St. Joseph's, St. Patrick's, Touro Synogogue.
3. Visits to cemeteries: the St. Louis cemeteries have mausoleums of different ethnic benevolent societies.
4. Tours of Neighborhoods: Old Algiers, Gerttown, Irish Channel, Niggertown, Treme, 3rd, 7th, 9th Wards.
5. Visits to museums: Gallier House, the Historic New Orleans Collection, the Louisiana State Museum (Cabildo/ Presbytere), the Voodoo Museum, the Tulane Jazz Archives